

ATLANTIC TERRA COTTA



VOLUME II

AUGUST, 1915

NUMBER 10

R. Alston Brown



ATLANTIC TERRA COTTA



VOLUME II.

JUNE, 1915

NUMBER 8

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New York City's Terra Cotta Line

ATLANTIC TERRA COTTA

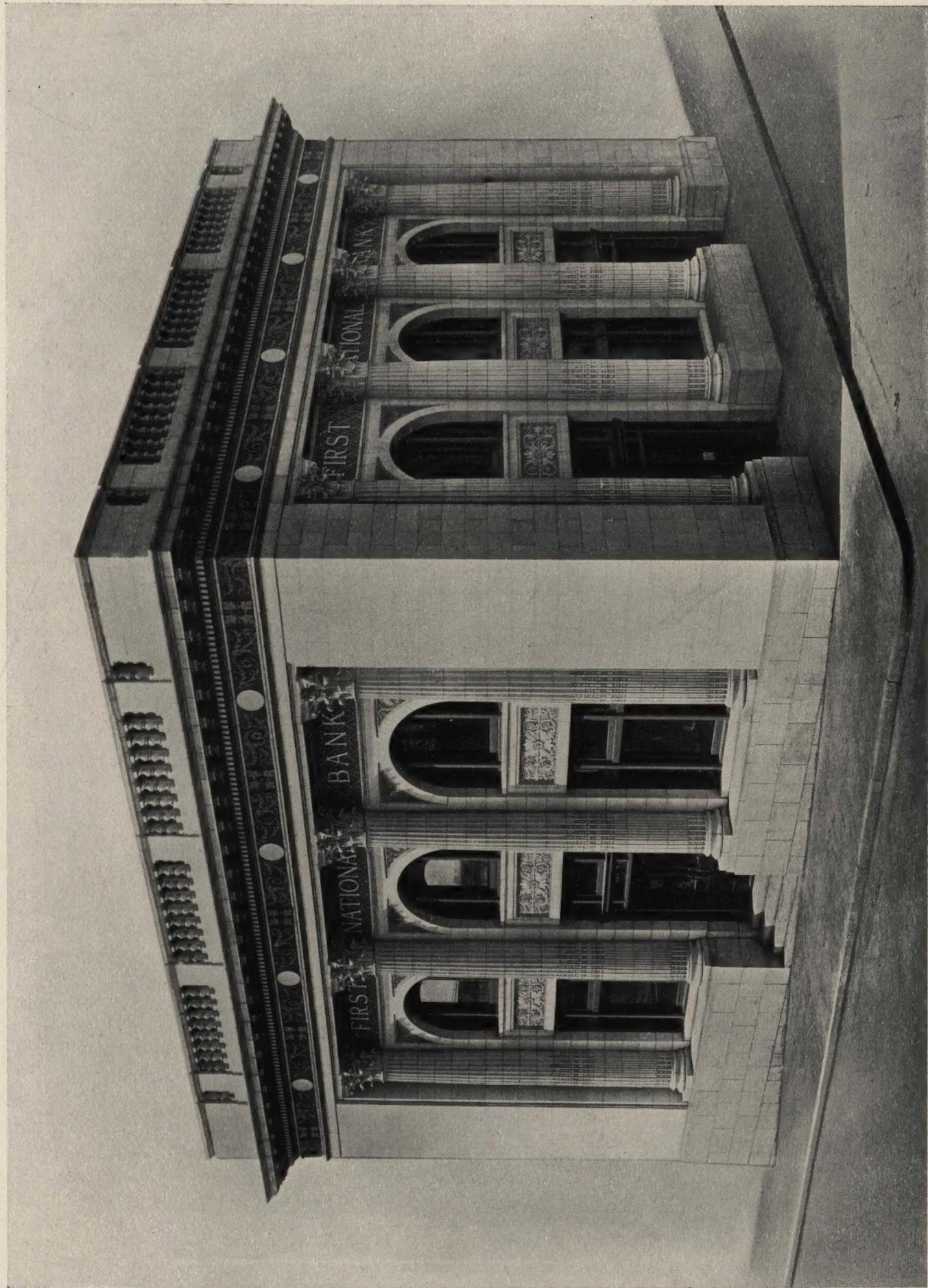
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Cancer

ATLANTIC TERRA COTTA COMPANY
1170 BROADWAY, NEW YORK

ATLANTA TERRA COTTA COMPANY, THIRD NATIONAL BANK BUILDING, ATLANTA, GA.



Atlantic Terra Cotta Co., 1170 Broadway, New York

First National Bank, Hickory, N. C.

P. Thornton Marve, Architect

J. A. Jones, Builder

Entirely of light cream matt Atlantic Terra Cotta and brilliant polychrome. The large columns are made with invisible vertical joints following the method described on page 6.

ATLANTIC TERRA COTTA

VOL. II

JUNE, 1915

No. 8

"No Variation of Color"



Terra Cotta colors are not made with ordinary pigments, and are not allied even remotely with any form of paint. No two materials could differ more widely in composition and physical character.

Terra Cotta glazes are complex, chemical compounds formed largely

of minerals and metallic oxides. They are sprayed by air pressure on the Terra Cotta before kiln burning, and their appearance when applied is no indication of their final color. The color is the result of a chemical reaction which takes place *during kiln burning at a temperature closely approximating 2250° Fahrenheit.*

This tremendous temperature effects partial vitrification in the Terra Cotta body and complete vitrification in the color. Vitrification in the case of a glaze color produces complete imperviousness, and partial imperviousness in ordinary or "standard" colors. The color also becomes thoroughly incorporated with the Terra Cotta body.

The impervious glaze makes Terra Cotta proof against the absorption of moisture with its attendant discoloration, and therefore easily cleaned down. The severe kiln heat makes it proof against the chemical effects of a smoke laden atmosphere, and beyond the possibility of fading even if exposed to centuries of sunlight.

In the matter of tone variation Terra Cotta colors vary no more than natural building materials, and have less variation

than many, but absolute uniformity of color is impossible, as any reliable manufacturer will testify. In a material subject to such a temperature conditions are always somewhat beyond human control, and in complex chemical reactions identical conditions are necessary to bring about identical results.

But is absolute uniformity of color *desirable?*

Cram, Goodhue & Ferguson selected three grades of quarry stone for St. Thomas' Church to insure a wide range of color variation.

There is noticeable variation in the Pennsylvania Station though McKim, Mead & White used but one grade of stone.

For the Woolworth Building, Cass Gilbert specified a matt cream Atlantic Terra Cotta that would vary from light cream to dark ivory, and the result was so successful that many architects have specified "Woolworth Building color" for other contracts of importance.

Unless specified advisedly, however, the variation is seldom marked, and when the material is erected in place may be quite imperceptible. For this reason Terra Cotta should never be judged for color in small masses on the ground; it is too close to the eye, the surroundings are unfavorable, and the direction of the light is always different.

To cite the Woolworth Building again, the casual observer never realizes that there are ten separate and distinct Terra Cotta colors in the façade, and that each color is subject to some variation. And yet if one color only was employed the effect would be entirely different and perhaps spiritless in a building of less vigorous outline. By the same token, a façade in one color with ordinary variation is more attractive than a façade in flat monotone although the cause of greater attraction may not be apparent in detail.

Specifying "exact uniformity of color" might almost be considered equivalent to specifying "dull monotony," for exact uniformity would give the cold, lifeless effect of pressed metal, would negative delicate modeled ornament and altogether rob the façade of its chief element of life and light.

Heading is a detail made for School 48, New York City, C. B. J. Snyder, Architect.



Excelsior Life Insurance Company, Toronto, Ont.

E. J. Lennox, Architect

P. Lyall & Sons Construction Co., Builders

The cleanest building in Toronto. From second story up entirely of pure white matt glazed Atlantic Terra Cotta.

Atlantic Terra Cotta Co., 1170 Broadway, New York



The Texas Company Building, Houston, Texas

Warren & Wetmore, Architects

GEO. A. FULLER CO., Builders

All panels between window courses and the entire entablature of dark gray "vitrotex" Atlantic Terra Cotta

Atlantic Terra Cotta Co., 1170 Broadway, New York

Column Construction

THE presumable function of a column is to support an imposed structural weight, and although modern steel construction frequently makes this function fictitious, an impression of strength is scarcely less essential for the sake of architectural consistency than actual strength is for structural efficiency.

In the case of a column of large diameter it is not practical to make solid drums in Terra Cotta; slight inequalities of shrinkage are inevitable and though scarcely noticeable are yet enough to impair the continuity of the lines, and consequently impair the impression of strength. To overcome this, vertical joints are necessary, and several very ingenious methods have been evolved of arranging joints so that they are imperceptible but at the same time give ample opportunity for adjustment. Columns that are entirely satisfactory can be made by following any one of the plans illustrated.

Sketch AU shows a method of jointing a reeded column between the reed and the fillet where the joints will be obscured by the natural shadows. Keeping the vertical joints continuous for the full height of the column instead of breaking them, gives the best effect. Pieces of the size shown should shrink to scale, but even so some little adjustment will suggest itself if the column is set up for inspection. Such adjustment will probably take the form of grinding the edges of some of the pieces to insure close and even joints. This, of course, is done by the manufacturer before shipping.

A good way of handling a fluted column is shown in Sketch AV. A continuous groove runs along every fillet for its full height. By centering continuous vertical joints in certain of the fillets, the appearance of the jointed fillet will be the same as the solid fillet, even on close examination, for any slight inequalities can be remedied in the joint.

Sketch AW shows a form of construction suited to either the reeded or fluted column. In this case, instead of a groove, the fillets have a continuous flat ridge and the joint occurs in the corner angle. For large columns

this plan is particularly effective; the angle joint may fit so closely that only a thin film of cement mortar is necessary, or it may even be left dry. The rebates in the back, however, should always be slushed full of waterproof mortar.

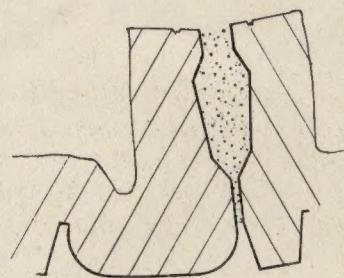
This last type of construction was used for the columns of the Hickory Bank, a building of which the builder, Mr. J. A. Jones, wrote: "It is undoubtedly the best job of Terra Cotta I have ever seen"—and Mr. Jones has seen a good many. The architect, Mr. P. Thornton Marye, in writing of the Hickory Bank and the Wake County Courthouse, at Raleigh, N. C., says what amounts to the same thing of both buildings, and adds, "You have solved the column jointing problem to a nicety."

There are, of course, other methods of column construction, but for the reeded or fluted column of large or medium size any one of the three methods illustrated will give excellent results. In smaller columns it is frequently possible to make solid drums, but in strength and appearance the properly designed multiple piece column leaves little to be desired.

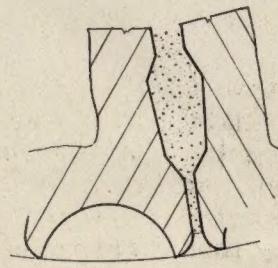
Every column becomes practically a monolith when filled with masonry and concrete in accord with the accepted method of construction, and when the superimposed weight is really serious the column generally has a core of steel in addition to its concrete reinforcement. This is customary in all types of construction, and therefore, the question of jointing is superficial rather than fundamental, and should be decided upon the ground of appearance.

In general the points to be borne in mind are:—(1) Vertical joints to be continuous for the whole length of the shaft. (2) The height of the courses not to exceed 16 inches. (3) The distance between extreme points of take-up not to exceed 12 inches.

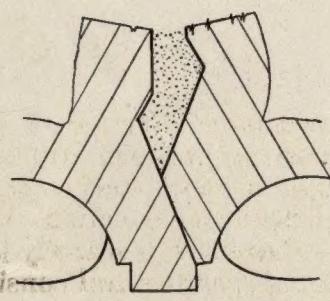
Of course, the manufacturer should fit carefully and grind joints after kiln burning, and it is well to include this point in the specifications.



SECTION

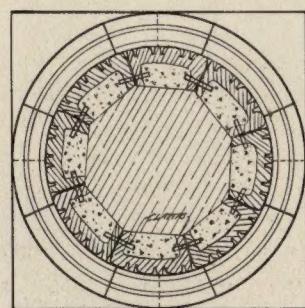
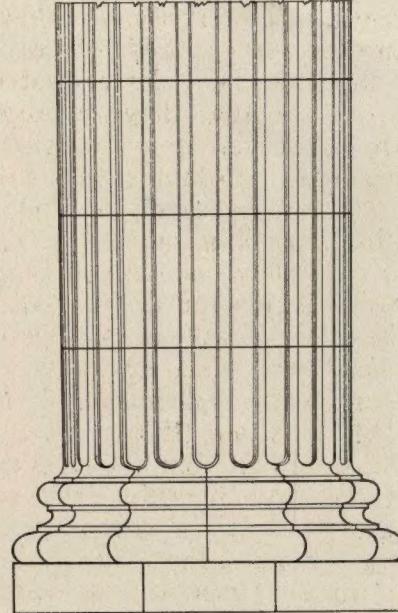
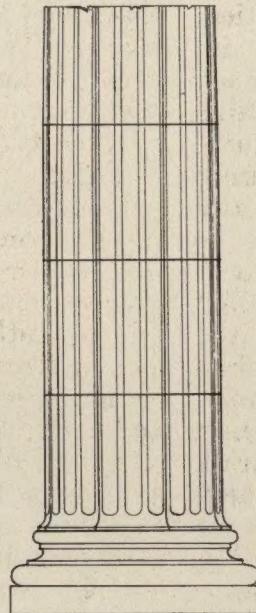
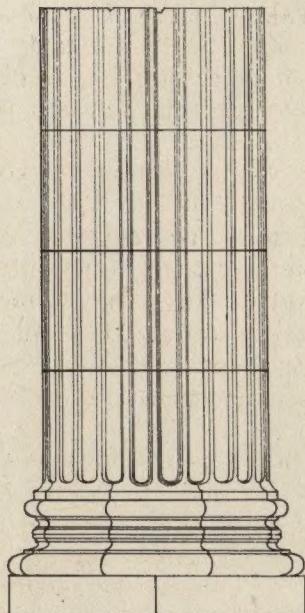


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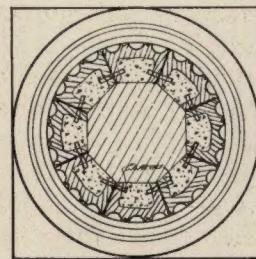


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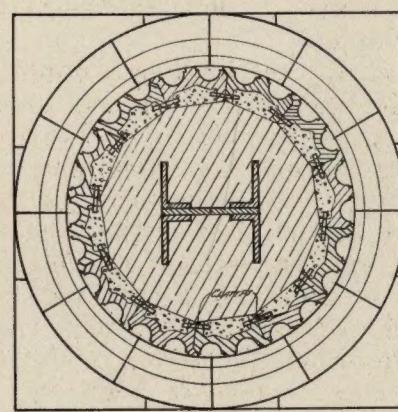
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SKETCH A

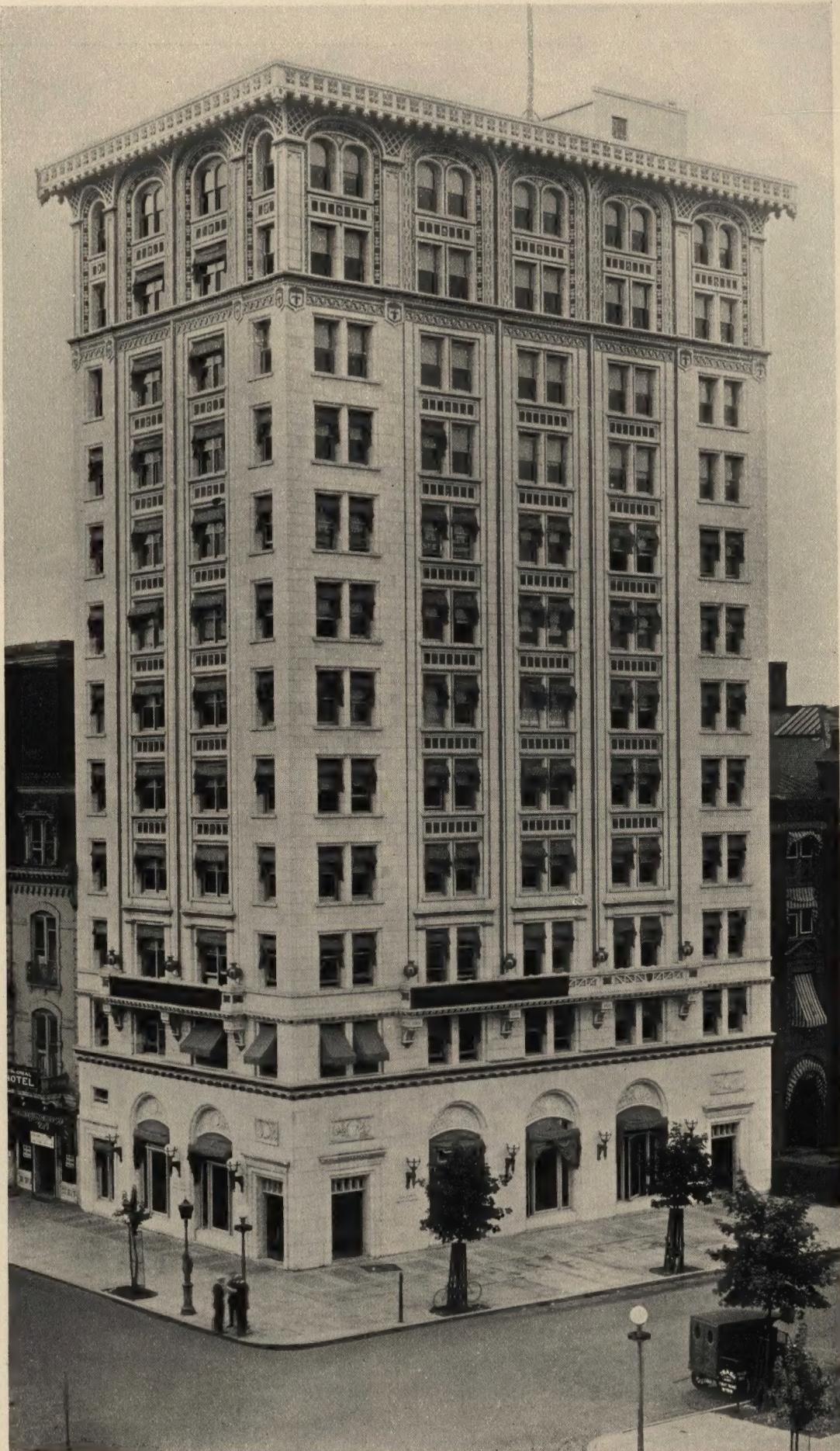


SKETCH B



SKETCH C

GRAPHIC SCALE 9 8 7 6 5 4 3 2 1 0 FEET



Real Estate Trust Company Building, Washington, D. C.

Milburn, Heister & Co., Architects

Entirely of Atlantic Terra Cotta from first story to roof. The basic color is matt white and the ornament is accentuated with yellow, buff, blue, green and lustrous gold.

Atlantic Terra Cotta Co., 1170 Broadway, New York

Cost of Atlantic Terra Cotta

Atlantic Terra Cotta is not a stock material; every piece is made especially for the building in which it is to be used and is intended to occupy a certain place in that building.

To arrive at the cost it is necessary to figure the Architect's plans and specifications, and to obtain a definite estimate the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. The elevations should indicate the character and the amount of modeling.

Unless the whole building is to be Terra Cotta the Terra Cotta members should be clearly marked. The color and surface finish should also be noted, and if more than one color is used the polychromatic features should be indicated.

The Architect may either inspect the models at the Atlantic plant or approve them from photographs that the Atlantic Company supplies.

On all contracts complete construction drawings, subject to the Architect's approval, are made for the use of the builder. The construction drawings show the location of every piece and its attachment to the frame of the building. Accompanying the drawings is a complete schedule of the necessary iron rods and anchors for the iron contractor's bid.

The main office of the Atlantic Terra Cotta Company is at 1170 Broadway, New York, and requests for information of any kind or notification of plans to be estimated should be sent to the main office or to the nearest one of the representatives listed below.

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1170 Broadway, New York

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S. S. Whitehurst,
Vice-President

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ATLANTA, GA. W. C. Hall
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ATLANTIC FACTORIES

Plant 1. Tottenville, N. Y.
Plant 2. Perth Amboy, N. J.

Plant 3. Rocky Hill, N. J.
Plant 4. Perth Amboy, N. J.

Southern Branch

ATLANTA TERRA COTTA COMPANY
514 Third National Bank Building, Atlanta, Ga.

Works at East Point, Ga., six miles from Atlanta

Atlantic Terra Cotta Co., 1170 Broadway, New York

If our next issue is not a School
Number it will be a Hotel Number.

If your favorite design goes beyond the appropriation try substituting Atlantic Terra Cotta in certain features (or in toto); Atlantic Terra Cotta can be made to harmonize with granites, limestones and marbles in color and surface texture.

ATLANTIC TERRA COTTA COMPANY
1170 Broadway, New York City

Gentlemen: We beg to advise you that the American Society for Fire Prevention approves the use in building construction of your Architectural Terra Cotta as a desirable fireproof product.

Yours very truly,

Committee on Approvals of the American
Society for Fire Prevention

James P. Whiskeman, Chairman



New York City's Terra Cotta Line

ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



Virgo

ATLANTIC TERRA COTTA COMPANY
1170 BROADWAY, NEW YORK

ATLANTA TERRA COTTA COMPANY, THIRD NATIONAL BANK BUILDING, ATLANTA, GA.



Fairmont Hotel, San Francisco, Cal.
(Right background)

McKim, Mead & White and Reid Bros., Associated Architects

Every elevation is entirely of white matt glazed Atlantic Terra Cotta from the first story to the roof

From the Scientific American

May 12, 1906

The lofty Call Building was subjected to an intense redwood flame, but stands upright and majestic. The . . . with which the structure was faced is badly disintegrated by heat, but the frame is said to be intact and may be used again.

The James L. Flood Building, Market and Powel, just completed at a cost of \$2,500,000, was badly gutted though the steel frame is in perfect condition, as far as can be judged. This building was faced with . . . which offered but little protection owing to the intense heat.

The "Fairmont," of steel and Terra Cotta, unfinished, is comparatively little injured, and with interior renovated can soon be occupied.

With these examples it would appear that Terra Cotta is far and away the best exterior material for buildings of any height. No stone that was ever quarried can withstand the intense heat of a general conflagration. Though ordinary clay brick of good quality is almost equal in fire resistance to Terra Cotta, as proof against an earthquake shock brick is no better, if as good, as stone.

ATLANTIC TERRA COTTA

VOL. II

AUGUST, 1915

No. 10

Atlantic Terra Cotta "Absolutely Fireproof"



THE adverb "absolutely" in connection with the adjective "fireproof" has been used so frequently that the phrase has lost force, and yet applied to Atlantic Terra Cotta it expresses no more than the exact truth.

The reason is that Atlantic Terra Cotta is *made by fire* and undergoes in kiln burning a greater temperature than it would be called upon to stand in the heat of a burning building.

Of course, we do not mean that a building of Atlantic Terra Cotta will go through a fire entirely unscathed, for frequently the Terra Cotta depends upon other materials of less fire resistance. Then the possibility of explosions against which no material will stand must be considered, and a cold stream of water striking white-hot Terra Cotta will inevitably cause considerable damage.

But in a general conflagration, such as the fire disasters of San Francisco and Baltimore, there are many instances where fire has passed through a building, gutting it entirely, without damaging exterior walls of Atlantic Terra Cotta.

The accompanying illustration of the Fairmont Hotel in the center of the fire devastated area of San Francisco carries conviction. Beyond smoke stains the walls were as good after the fire had passed through the building as they were before, and even the smoke stains were easily removed. Not a piece of Atlantic Terra Cotta had to be replaced. The following letter from Messrs. Reid Brothers is a plain statement of the facts:

You will doubtless have been informed through the newspapers before this that the Fairmont still stands. All the walls formed of your material, while blackened and discolored by the fire, are structurally intact.

The building passed through the earthquake in perfect condition, but the flames were too much for

it, and all the combustible material in the interior has been destroyed, involving three or four months' loss of time in restoration.

If the black cannot be removed from the Terra Cotta, we shall have to send to you for a great deal of new material.

With kindest regards we are,

Very truly yours,

REID BROS.

Probably fireproof construction is more necessary in a hotel building than in a building of any other character, with the possible exception of large apartment houses, but in addition to the fireproof quality of Atlantic Terra Cotta there are other practical qualities that make it particularly appropriate for hotel construction. For example, given fireproof doors and windows in the light court and elevator shafts, no material could be better for the walls than white glazed Atlantic Terra Cotta. Sanitary cleanliness and the maximum light reflection would be assured, while the channels through which fire spreads from floor to floor with almost instantaneous rapidity would be completely protected.

Atlantic Terra Cotta is no less adaptable for the interiors of hotel lobbies and grill rooms, and in such cases it has decorative as well as practical advantages. Quiet tones and plain surfaces may give a dignified atmosphere, or a magnificent effect can be obtained through the use of many colors and modeled panels and ornament.

The great use of Atlantic Terra Cotta in hotel construction, however, is for the exterior. In the past few years Terra Cotta has been used on every high class hotel erected in the United States and Canada. In Atlantic Terra Cotta entrance and lower story work can be easily and inexpensively made attractive architectural features, and easily kept clean. The shaft is generally of brick with window trim of Terra Cotta, though not infrequently the entire shaft is Terra Cotta. Invariably the entablature is Terra Cotta.

Headpiece is a detail from the Fontenelle Hotel, Omaha, Nebr.



Hotel McAlpin, New York

F. M. Andrews & Co., Architects

Thompson-Starrett Co., Builders

The balconies and sills of the shaft and all entablature ornament are of polychrome Atlantic Terra Cotta with a basic tone of matt cream. In the basement is the "Terra Cotta Grill Room," entirely of Atlantic polychrome

Atlantic Terra Cotta Co., 1170 Broadway, New York



Fontenelle Hotel, Omaha, Nebr.

Thomas R. Kimball, Architect

Selden-Breck Construction Co., Builders

The corone is cream glazed Atlantic Terra Cotta. For the shaft brown Atlantic Terra Cotta was used in connection with brick

Atlantic Terra Cotta Co., 1170 Broadway, New York



Hotel Paso Del Norte, El Paso, Texas

Trost & Trost and Mauran, Russell & Crowell, Associated Architects

Fred A. Jones Building Co., Builders

First two stories, trim of the shaft and entablature of matt cream glazed Atlantic Terra Cotta



Hotel Statler, Buffalo, N. Y.

Eisenwein & Johnson, Architects

Mosier & Summers, Builders

The Hotel Statler is twelve stories high and has two wide street elevations. The entire façade is of Atlantic polychrome Terra Cotta in brilliant colors. The illustration shows the detail of the first and second stories. The treatment used for the second story continues to the main cornice



Detail of Entablature



Detail of lower stories from top of Marquise



The Adelphia, Philadelphia, Pa.

Horace Trumbauer, Architect

James G. Doak & Co., Builders

First two stories, trim of the shaft and entablature of gray Atlantic Terra Cotta

Atlantic Terra Cotta Co., 1170 Broadway, New York

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LOUISVILLE, KY.	Tyler Bldg. Supply Co., Tyler Building	TOPEKA, KAN.	Lumbermen's Supply Co.
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MINNEAPOLIS, MINN.	Colburn-Murray Brick Co., McKnight Bldg.	WASHINGTON, D. C.	W. A. Mills, 729 15th Street, N. W.
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Southern Branch

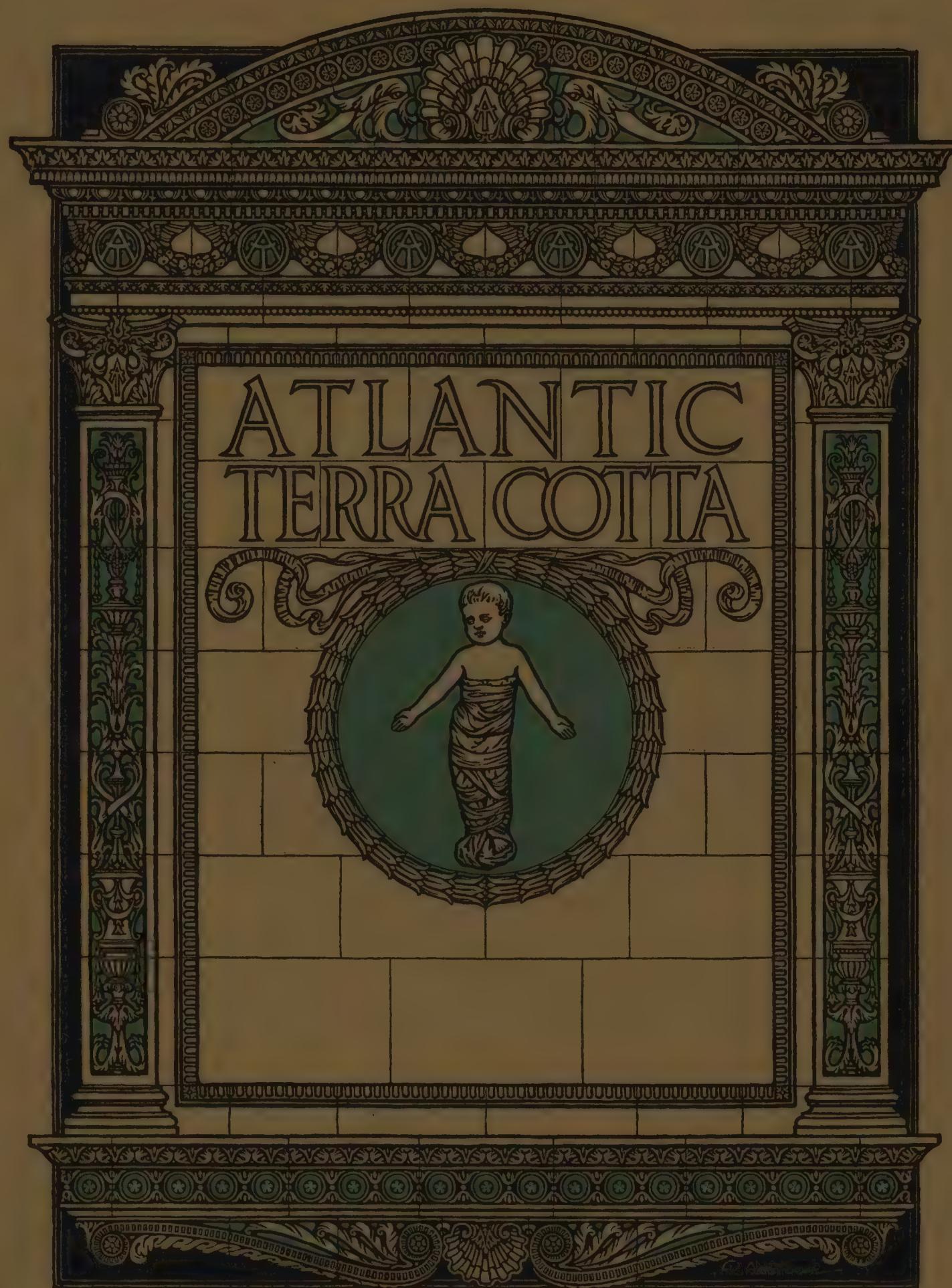
ATLANTA TERRA COTTA COMPANY
514 Third National Bank Building, Atlanta, Ga.

Works at East Point, Ga., six miles from Atlanta

Atlantic Terra Cotta Co., 1170 Broadway, New York

The tremendous temperature
Atlantic Terra Cotta undergoes in
the course of manufacture welds the
body by partial vitrification.

If you break a piece with a ham-
mer you will get a sharp cleavage;
Atlantic Terra Cotta will easily
stand any necessary compression.



ATLANTIC TERRA COTTA



VOLUME II

SEPTEMBER, 1915

NUMBER 11

We shall be very much obliged if our subscribers will be kind enough to fill out and mail the return postal enclosed with this issue.



New York City's Terra Cotta Line

ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



Libra

ATLANTIC TERRA COTTA COMPANY
1170 BROADWAY, NEW YORK

ATLANTA TERRA COTTA COMPANY, THIRD NATIONAL BANK BUILDING, ATLANTA, GA.



Circle Building, Columbus Circle, New York

Perspective drawing of building as it will look when completed

James C. Green, Architect

Erected for William R. Hearst, Esq., of the *New York American*. Part of building now finished entirely of Atlantic Terra Cotta.

The color resembles pink Tennessee marble; the surface is lightly bush-hammered

ATLANTIC TERRA COTTA

VOL. II

SEPTEMBER, 1915

No. 11



Unglazed Atlantic Terra Cotta

CREAM and white Atlantic Terra Cotta glazes have had a very general vogue and it is not likely that their use will diminish to any great extent. This is particularly true in cities where soft coal soot must be considered, for while all Atlantic Terra Cotta can be cleaned readily, the glazes stay clean longer and are more easily cleaned than the unglazed surfaces.

Nevertheless, there is a marked tendency toward an increased use of Atlantic Terra Cotta in unglazed gray and natural granite finishes. The reversion is not to the gray Terra Cotta of ten or twelve years ago, which frequently had a rather dingy brown or yellow cast, but to the modern, clean, silver grays and the lighter granite shades of Terra Cotta. Very frequently polychrome is used, for with the refining influence of a gray background bright colors have an effect impossible to obtain when a basic tone lighter and more prominent in character presents the colors in stronger contrast.

The Circle Building, recently erected in New York, is an example of the modern tendency and interesting in many ways. The plans call for a main building of five stories, as shown in the architect's perspective, and a tower thirty-six stories in height. The two stories already erected are occupied, and the building

will be completed by sections in the future.

The Atlantic Terra Cotta presents a curious analogy, to marble in color and to granite in surface texture. The color is an almost exact reproduction of pink Tennessee marble, a light, clean gray with a faint pink undertone, but the surface is lightly bush-hammered and has a texture that would be impossible in marble. At a short distance the pink tone is undiscernible, and the color is seemingly a very light silver gray, but on close examination the conglomerate character of the true marble color can be seen cleverly reproduced in the Terra Cotta.

In design the Circle Building is an adaptation of the Gothic. On the first story the style is emphasized only in the entrances, for the location is too valuable to sacrifice show window space for the sake of architectural detail. The large interior foyer, like the exterior, is entirely of Atlantic Terra Cotta of the same color and in the same style. The effect is always dignified and quiet. The design is almost ecclesiastic in character and, in fact, suggests an appropriate treatment for church interiors. The ornament is worked out consistently and in great detail. Groined arches support the roof, and the windows and balcony show the crisp modeling characteristic of the Gothic style. Even the elevator doors and letter box are made to conform architecturally. Mr. Green was assisted in inspecting and approving the models by Mr. Henry P. Kirby, one of the best authorities on Gothic architecture in the country and formerly associated with Mr. Green in the firm of Kirby, Petit & Green.

The great value of an Atlantic Terra Cotta interior is that when it is once worked out satisfactorily it is always satisfactory; there is no deterioration and no maintenance expense. Terra Cotta combines wide decorative latitude with undoubted structural dependability.

Heading is the exterior detail at corners between first and second stories.



Detail of Balcony, Interior Foyer, Circle Building
Atlantic Terra Cotta



Circle Building

James C. Green, Architect

Showing the first two stories completed and now occupied. Entirely of Atlantic Terra Cotta. The frame work is heavy enough to support three more stories and the thirty-six story tower that will be erected eventually

Atlantic Terra Cotta Co., 1170 Broadway, New York



Detail of Columbus Circle Entrance, Circle Building
Atlantic Terra Cotta

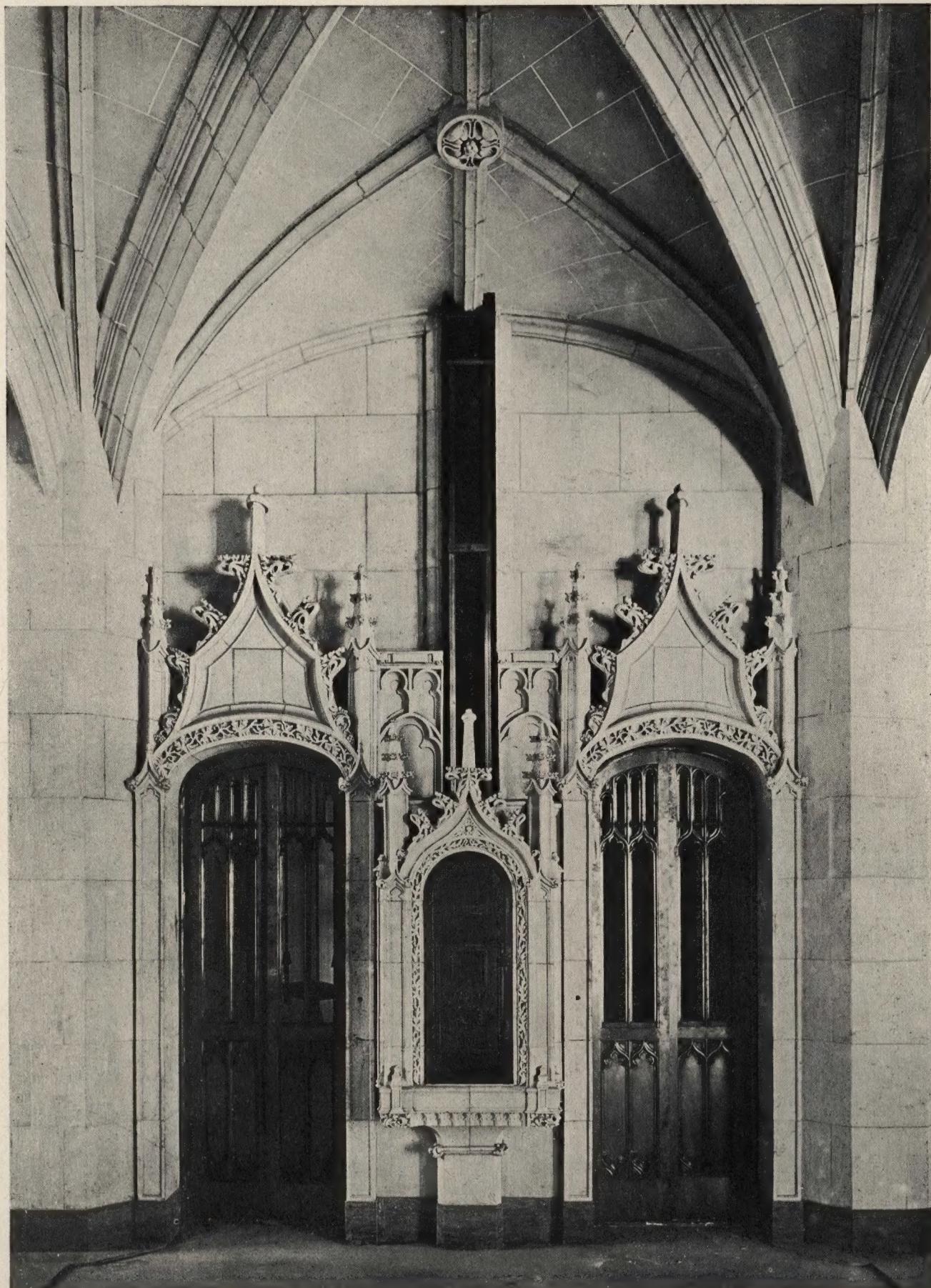
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Interior Foyer, Circle Building

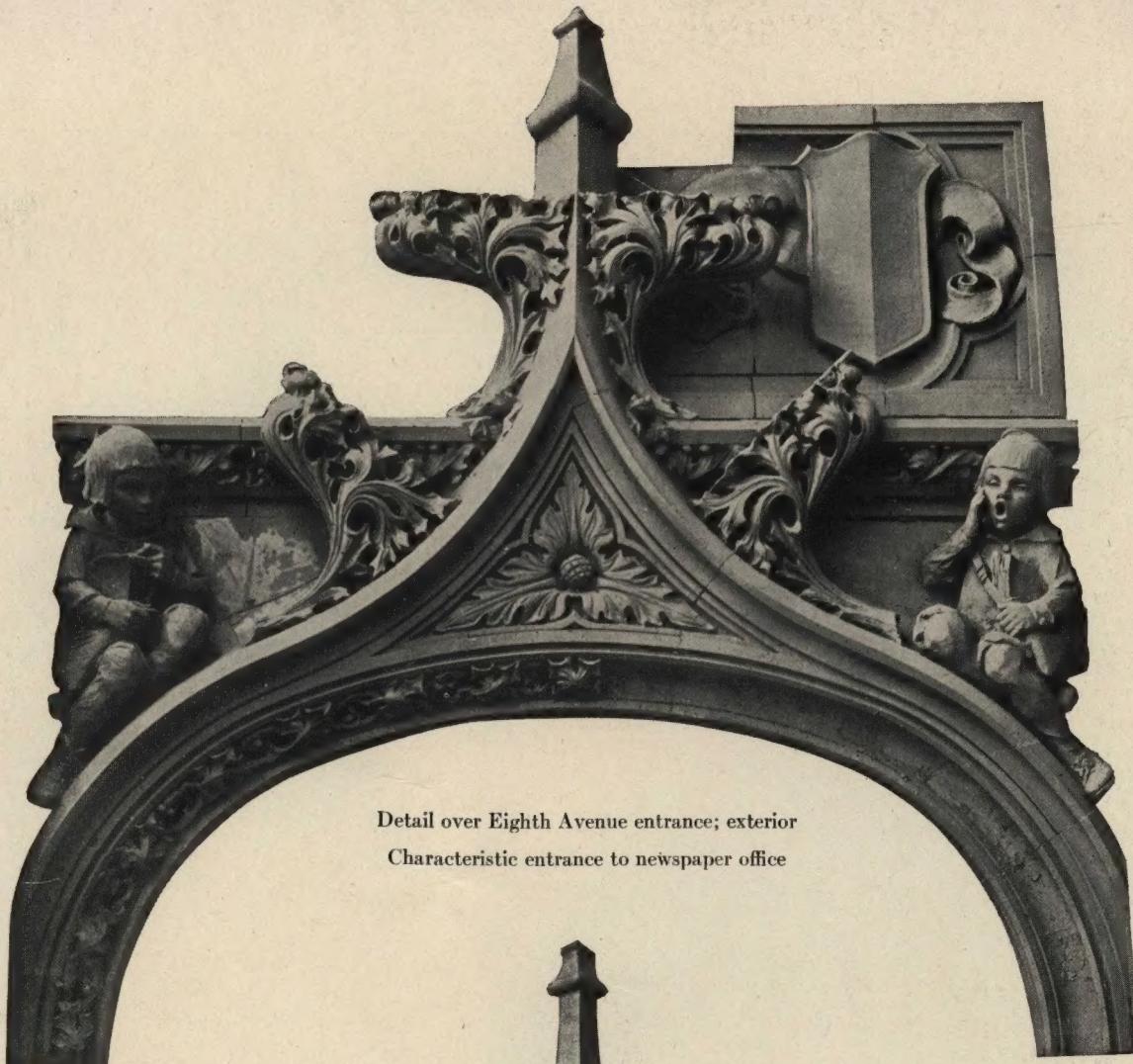
Executive office of the *New York American*. Columns, balcony, window trim and roof arches of Atlantic Terra Cotta.
The windows will eventually be of stained glass

Atlantic Terra Cotta Co., 1170 Broadway, New York



Detail of Elevator Entrances and Mail Box, Circle Building
Atlantic Terra Cotta

Atlantic Terra Cotta Co., 1170 Broadway, New York

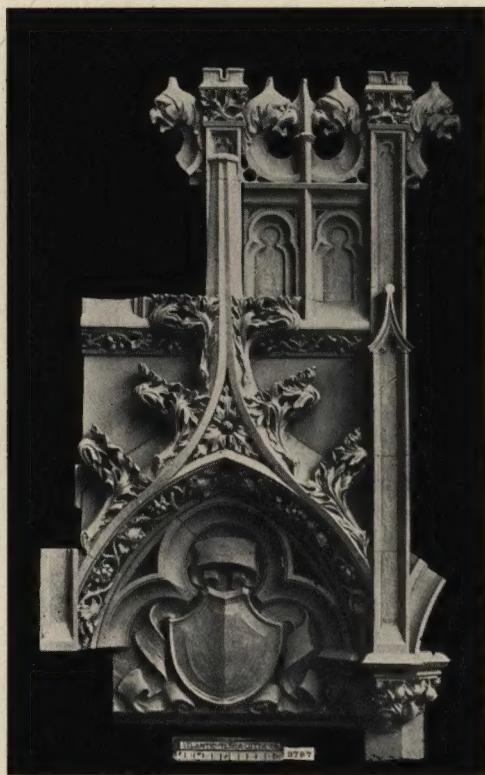


Detail over Eighth Avenue entrance; exterior

Characteristic entrance to newspaper office



Detail flanking entrance; exterior



Balcony detail; interior



Mail box trim

Atlantic Terra Cotta Details

Atlantic Terra Cotta Co., 1170 Broadway, New York

Cost of Atlantic Terra Cotta

Atlantic Terra Cotta is not a stock material; every piece is made especially for the building in which it is to be used and is intended to occupy a certain place in that building.

To arrive at the cost it is necessary to figure the Architect's plans and specifications, and to obtain a definite estimate the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. The elevations should indicate the character and the amount of modeling.

Unless the whole building is to be Terra Cotta the Terra Cotta members should be clearly marked. The color and surface finish should also be noted, and if more than one color is used the polychromatic features should be indicated.

The Architect may either inspect the models at the Atlantic plant or approve them from photographs that the Atlantic Company supplies.

On all contracts complete construction drawings, subject to the Architect's approval, are made for the use of the builder. The construction drawings show the location of every piece and its attachment to the frame of the building. Accompanying the drawings is a complete schedule of the necessary iron rods and anchors for the iron contractor's bid.

The main office of the Atlantic Terra Cotta Company is at 1170 Broadway, New York, and requests for information of any kind or notification of plans to be estimated should be sent to the main office or to the nearest one of the representatives listed below.

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514 Third National Bank Building, Atlanta, Ga.

Works at East Point, Ga., six miles from Atlanta

Atlantic Terra Cotta Co., 1170 Broadway, New York

Think Atlantic Terra Cotta
for interiors.